



INCITE THE WORD – Antonio Candido and communication dynamics

*Instar a palavra – antonio candido e a dinâmica na comunicação**Instar la Palabra – Antonio Candido y la dinámica en la comunicación*

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ABSTRACT:

Antonio Candido (1918–2017) was a sociologist and literary critic, whose contributions to the field of Communication fall within the scope of several lines of research. This article aims to characterize the dynamic perspectives that the author's thought make possible. Although his oeuvre tends to acquire systematized characteristics, unstable perspectives can be explored, mainly based on the issue of Brazilianness. To explore such perspectives, we observed his 1990s collaborations to *Folha de S. Paulo*, collecting reviews of releases, obituaries and political texts. These contributions foster other perspectives for examining orality and broadcasting in Brazil.

Keywords: Antonio Candido; Communication; Brazilianness; Dynamics; Popular culture

RESUMO

Antonio Candido (1918-2017) foi um sociólogo e crítico literário, cujas contribuições para o campo da Comunicação se estenderam por várias linhas de pesquisa. O propósito deste artigo é identificar as perspectivas dinâmicas que o pensamento do autor permite. Embora seus trabalhos tendam a adquirir feições sistematizadas, é possível avançar sobre primas menos estáveis, principalmente a partir do problema da brasiliadade. Com a intenção de explorar esse horizonte, será observado o conjunto de colaborações para a *Folha de S. Paulo* durante década de 1990, que reúne resenhas de lançamentos, obituários e textos políticos. Essas contribuições estimulam, inclusive, outras óticas para o exame da oralidade e da radiodifusão no país.

Palavras-chave: Antonio Candido, Comunicação, Brasiliadade, Dinâmica, Cultura popular

RESUMEN

Antonio Candido (1918-2017) fue un crítico de periódicos y sociólogo, cuyas aportaciones al campo de la Comunicación abarcaron varias líneas de investigación. El propósito de este artículo es identificar las perspectivas dinámicas que permite el pensamiento del autor. Si bien sus obras tienden a adquirir rasgos sistematizados, es posible explorar la instabilidad, principalmente desde el problema de la brasiliadade en Brasil. Con la intención de explorar este horizonte, se observará el conjunto de colaboraciones de *Folha de S. Paulo* durante la década de 1990, que reúne reseñas de lanzamientos literarios, obituarios y textos políticos. Estos aportes alientan otras perspectivas para examinar la oralidad y la radiodifusión en el país.

Palabras clave: Antonio Candido, Comunicación, Brasiliadade, Dinámica, Cultura popular

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“Having started my literary activity as a critic in a student journal, then as a head critic in a newspaper in São Paulo, therefore, media that require communication... I believe that my experience in critical journalism was fundamental!” (Candido, 1995, free translation)

Sociologist and literary critic Antonio Candido (1918-2017) maintained proximity to the field of Communication: either in collaboration with printed media, between the twentieth and twenty-first centuries, or due to the applications of his reflections on the reading public, literary genres and the circulation of texts by Brazilian intellectuals from different periods in the academia. In this field, his studies — especially on the chronicle — played a decisive role in press coverage, from the daily routine of cities to sporting events—especially soccer. The propensity to systematism, present in the author's legacy, facilitated this application.

This article focuses on the lively perspectives that Candido's thought enables for works in Communication. To this end, it adopts as a corpus texts published in the *Folha de S. Paulo* newspaper during the 1990s. A less static perspective can be beneficial for the field—since, as the author himself recognizes, it is a dimension of social reality based on exchanges². His writings contain indications that allow readings about these instabilities and the proposal is then to characterize how these elements are systematized. However, the interest in almost absolute plans cannot be disregarded: in dedicating himself to the oeuvre of Machado de Assis (2023e), Oswald de Andrade (2023d), Carlos Drummond de Andrade (2023g) and Guimarães Rosa (2023h), there is a search for schemes that compartmentalize characteristics, with specific phases.

The willingness to look for comprehensive structures is manifested eloquently when efforts are directed at the formation of a literary system in Brazil (2023f). The same perspective is expressed to understand the difficulties in consolidating the reading public and distributing books (2023j). This makes the mission of this article deeply complex. The concept of dynamics, for the field of Communication, is part of a view that prioritizes movement, with the preponderance of orality rather than the stable parameters, of seriousness, provided by formal circles marked by restraint (Herbert Neto, 2024, p. 129). Although Candido chooses to focus on book traditions, there is a latent potential in this context.

In opposition to the emphasis limited to systematic books, which embody totalizing visions, the alternative is to equally value sparse works. Therefore, the author's publications in the press and those later grouped in collections will be considered. Concise and accessible, these records provide representations of the times when a particular edition is published — the decade before the turn to the new millennium, the writer's period of maturity, will be considered here. Consistently, there is simultaneous focus on important works and fragmentary writings.

After this introduction, the article will have three sections. The first section contains an endeavor to demonstrate the different applications of the author's thought in the field of Communication. Especially for sports coverage, the initiatives have followed precise trends. The second section has the proposal of tracing the indications that dynamize Candido's legacy. The landscape addressed by his thought underlines political and historical nuances, in addition to providing studies that face the complexities of the higher amplitude media, prominent since the early twentieth century. Then, final considerations will be presented.

“I am more of a man of spoken words³”: Candido and Communication

The research of historical documents of Luca (2005) is pertinent for analyzing the 1990s *Folha de S. Paulo* newspaper. The author recognizes newspapers and magazines as legitimate records, but reiterates that nothing contained in the pages is loaded with neutrality, which requires scholars to be careful to note the options behind the hierarchy of articles and layout (Ibidem). This indicates the different modes of reading and the circulation of publications, interesting subjects for research that seeks to characterize the transits that constitute Communication. Luca (2005) underlines the commercial and editorial guidelines of the media outlets: in this regard, the case of the newspaper is emblematic. One of the main conglomerates in the sector, Grupo Folha has an undemocratic history that dates back to the Civil-Military Dictatorship (Kushnir, 2004) and is resumed in the 21st century (Almeida, 2016)—despite claiming the status of guardian of civil rights.

Continuities and discontinuities in these values are evident throughout the examination: *Folha de S. Paulo* in particular was associated with projects of São Paulo intellectuals, well represented by Candido, despite the Rio de Janeiro origin and the youth lived between Minas Gerais and France. The works that relate to the author are not

1 Statement to the Federal University of Pernambuco in 1995. The section titles are based on literal quotes of Antonio Candido's statements on the occasion. Video available at: <bit.ly/40YAi3i>. Accessed: Apr 3, 2024.

2 Declaration by Antonio Candido contained in the same statement (Ibidem).

3 Excerpt from the statement by Antonio Candido, available at: <bit.ly/40YAi3i>. Accessed: April 3, 2024.

focused on broadcasting. If the expedients present in the production of radio stations and television channels lack analysis with these proposals, as for print media the situation is opposite. Application to the written press is prevalent. For reading newspapers and magazines, Cândido's schemes stimulated actions for different genres. Under the same orientation, diversity is an undeniable distinction: research within the scope of the fields of Physical Education, History and Communication share the references.

It was possible to see in the events worthy of news coverage the characters explored by literary journalism (Serelle, 2020). Written elaborations, which employ aesthetic resources dear to literature, are the subject of the study, based on the perspective of Cândido, by Serelle (Ibidem). In general, however, consideration of these inclinations in journalistic production is not so frequent. However, the tools provided by the writer for the analysis of chronicles (Cândido, 2003) have been fruitful. Golin, Rizzatti and Zuanazzi (2022) resort to the thinker to support their arguments about the *Zero Hora* newspaper, from Rio Grande do Sul. Recognizing that the study addressed the publication's culture section is essential. Initially, because it ratifies the writer's links with the arts; consequently, because it underlines a section that does not seem to predominate in the total scope of initiatives that rely on Cândido to analyze printed media.

In comparison, the sports universe is a sensitive target of this commitment, even if through different approaches. The soccer chronicle constitutes the main core. Marques — at first more concisely (2001) and later extensively (2003) — delves into these textual records, emphasizing periods of men's soccer World Cups. The descriptions, in epic or passionate tones, of athletes or figures who participated in victorious journeys, attracted scholars. To illustrate, Nelson Rodrigues deserves a study by Lise and Capraro (2017). The columns of the chronicler and playwright undergo an examination based on Cândido. The texts compose these descriptions of the achievements, especially of the Brazilian team. Lise, Musse and Capraro (2018) scrutinize Ruy Castro's writing about the same columnist and player Garrincha: the research illuminates the tendency to work with books, by Brazilians or foreign authors, that address soccer. Castro, for example, is recognized for his work as a biographer (Ibidem).

With the same theoretical tools, Lise focuses on the British writer Nick Hornby (2018)—who takes advantage of different views of soccer, such as the experience of fans. Still on the books, Ignácio (2011) focuses on Brazilian author Flávio Carneiro, based on Cândido. Nascimento (2014) addresses the intersections of the sports modality with literature in general, without delimiting specific authors, schools and periods. At some level, these indications recover Cândido's initial vocation, which — despite his background in Social Sciences — reinforced a framing oriented toward literary studies, with emphasis on the Brazilian context⁴.

It should be noted a parallel relation with the role that the sports modality started to play in the same time interval. Helal (2011) reiterates that, with the successful performances of clubs and the national team, football was consolidated as an element of cohesion and raised representations, with strong appeal in the country, from the 1930s to the 21st century. Other researchers have recognized the sport as a trait of Brazilianness from other perspectives (Negreiros, 2003; Simas; Rufino; Haddock-Lobo, 2020). The connections with Cândido have in the relation with the patriotic sentiment a decisive point of contact. Focusing on political participation, Ridenti (2010; 2014) selects demonstrations disseminated by highly penetrating media outlets to problematize nationalism.

The importance of the competitions in Cândido is greater. To uphold the inclusion in the inalienable human rights, the author does not limit the literary universe to the world of books, to circles of literati or to confraternities of critics, specialists. On the contrary, he highlights the capacity for fabulation in this struggle to guarantee literature in social life (2023i). That is, the ability to imagine, create and enjoy stories is not restricted to book traditions and is spread across different social classes (p. 190). To advocate that this is global, the writer lists cultural expressions that employ the ability to fabulate, such as samba and carnival (p. 189).

It is not necessary to dwell on the finding that, for the issue of nationality, samba has played a role similar to that of soccer since the early twentieth century, given the concomitance of the industrialization and urbanization processes (Gomes, 2008). The defense of literature as a human right to be guaranteed is transversal, not only mobilized in favor of Brazil. Thus, the political interrelations do not come to light only when the patriotic sentiment is discussed, although other considerations about the country's history face tensions between conservatism and radicalism (Cândido, 2023k).

Despite being interested in popular traditions, as in the study on caipira [countryside] culture (2017), Cândido was not focused only on soccer — neither systematically, nor episodically. In some passages, he even notes the repulsion that sports practices caused in the groups of intellectuals of which he was part⁵. What at first seems to dissuade attempts to understand the links between the sport and the idea of nation, in fact, promotes an incentive: the

4 This excerpt reappears at various times in the statement to UFPE. Video available at: <bit.ly/40YAi3i>. Accessed: April 3, 2024.

5 Text on Fernando de Azevedo, published on April 10, 1994, available at: <bit.ly/41xRWg9>. Accessed: Nov 1, 2024.

author developed a special approach to dealing with Brazilianness, which reinforces political disputes, strengthens historical views and, above all, accentuates dynamism.

The records in the *Folha de S. Paulo* newspaper are occasional and Cândido's signature appeared in sections such as "Cotidiano," "Ilustrada," and "Mais!". At one point, the collaborator even claimed from critics firm methods for the analysis of fiction and non-fiction, as if the tendency to schematism were a requirement for success in the role⁶. The systematization of protocols to measure literary qualities is recognized, above all, as a sign of maturity for the craft⁷. Between the publication of an unpublished passage of a new volume still in press⁸ and the praise for the connection of the language of the streets⁹ with narratives in books¹⁰, his condition as a public intellectual is reiterated.

'Active was, above all, the newspaper critique¹¹: dynamic perspectives

On more than one occasion, the space occupied was defined by taking sides: sometimes by the choice of a candidate during the presidential election¹²; sometimes in the justification of a manifesto launched against urban interventions in residential areas¹³. The relation with the electoral routine was familiar to the critic, but, for the purposes of this study, perhaps the prominent layer in the texts is the predisposition to political, social and cultural clashes. This is a position defined by restraint: in the interval in question, Cândido focuses on engagement in literature¹⁴, in a tone that sustains the same moderation—as when he observed academic interpretations of the political, economic and social development of Brazil¹⁵ or when examining the elaboration, in the twentieth century, of novels¹⁶. Sobriety is a distinctive factor because it allows getting closer to the agendas associated with social justice, but it does not evoke conservatism with orientation toward radicalism¹⁷.

Other general lines are perceptible. There were special texts due to launches in the publishing market¹⁸, dedicated to recently deceased writers¹⁹ and to honor the work of thinkers in thematic editions²⁰. It is interesting to note the construction of the memory of the University of São Paulo (USP) founded on the words of the literary critic, with the constant references to academic colleagues and, consequently, the building of their reputations. Another interpreter of Brazil, Darcy Ribeiro, seems to combine some of these parameters during the period: his obituary presents indications in this direction.

With the death of the senator, writer and social scientist—who dedicated himself, in his maturity, to the intertwining of soccer with Brazilianness (Ribeiro, 2014)—, Cândido plunged himself, in the São Paulo publication, into an ode to the researcher's oeuvre²¹. With this purpose, there are mentions of excerpts from recent writings, published shortly before his passing, and reassessments of Ribeiro's movements, from youth to the advanced period of his productive phase²². It is the description of the wake scene that contributes toward the understanding of

6 Review on critic Álvaro Lins, published on June 4, 1995, available at: <bit.ly/3Xcylzh>. Accessed: Nov 1, 2024.

7 Ibidem.

8 Unpublished excerpt from an essay on Guimarães Rosa, published on January 3, 1999, available at: <bit.ly/3CZJpsC>. Accessed: Nov 1, 2024.

9 Review of Cristiano Mascaro's book, published on April 17, 1996, available at: <bit.ly/4k9ktzB>. Accessed: Nov 1, 2024.

10 Obituary of João Antônio, present in the edition of November 1, 1996. Available at: <bit.ly/4hZELud>. Accessed: Nov 1, 2024.

11 Excerpt from the statement by Antonio Cândido, available at: <bit.ly/40YAi3i>. Accessed: Apr 3, 2024.

12 Reference to the declaration of vote for presidential candidate Luís Inácio Lula da Silva, published on September 30, 1994. Available at: <bit.ly/3D6WVuw>. Accessed: Nov 1, 2024.

13 Response to the manifesto in favor of Faria Lima's renovation, published on April 4, 1994. Available at: <bit.ly/42XmBEC>. Accessed: Nov 1, 2024.

14 Reference to João Cabral de Melo Neto, in a text of October 10, 1994. Available at: <bit.ly/4k6wtll>. Accessed: Nov 1, 2024.

15 The long commentary on Sérgio Buarque de Hollanda, found in the issue of January 25, 1998, illustrates that. Available at: <bit.ly/417RtiX>. Accessed: Nov 1, 2024.

16 Found in the unpublished excerpt from an essay on Guimarães Rosa, published on January 3, 1999, available at: <bit.ly/3CZJpsC>. Accessed: Nov 1, 2024.

17 This inclination is also present in the response to the manifesto in favor of Faria Lima's renovation, published on April 4, 1994. Available at: <bit.ly/42XmBEC>. Accessed: Nov 1, 2024.

18 This is the case of the reissue of Azevedo's oeuvre, reviewed on April 10, 1994. Available at: <bit.ly/4i5wzb4>. Accessed: Nov 1, 2024.

19 The example is the funerary text dedicated to João Luiz Lafetá, published on January 28, 1996. Available at: <bit.ly/3XbyUtk>. Accessed: Nov 1, 2024.

20 The case of Darcy Ribeiro, recorded in the issue of November 5, 1995, is illustrative. Available at: <bit.ly/4b7LijA>. Accessed: Nov 1, 2024.

21 "As três bandeiras," the text in question, was published on March 2, 1997 in *Folha de S. Paulo*. Available at: <bit.ly/3XaTNot>. Accessed: Apr 3, 2024.

22 Ibidem.



tensions around Brazilianness, while attributing instability to national symbols.

The title of the funerary text is “The three flags.” The banners that laid on Ribeiro’s coffin during the ceremony at the Brazilian Academy of Letters: that of Brazil; that of Minas Gerais, the writer’s home state; and that of the Landless Workers Movement²³. According to Cândido, that set established a patriotism attentive to the country’s inequalities, but averse to provincialism—consistently with the attitude adopted throughout the life of the thinker whose body, at that moment, lay at the center of the farewell ritual²⁴. The national sentiment, susceptible to symbolic tensions, is not developed in a more transversal manner by the publication, after all the purpose was to present the depth of the last act with Ribeiro in the public scene.

In the text, the amalgam of the Petit Trianon building, in Rio de Janeiro, with national and state traits is rich in meanings. The opportunity allows a glimpse at the political clashes around Brazilianness, so pertinent to Communication. The deference to Ribeiro’s intellectual vitality is no exception. In *Folha de S. Paulo*, Cândido praises the ability of thinkers who address different issues, even if without the same specialization²⁵. The skill is a merit mainly when it unfolds to nuances understood as worthy of less interest by the enlightened circles. Therefore, there is criticism of the social prejudice against manifestations associated with sectors kept apart from the main decision-making hubs.

In this case, there is mention of religions of African origin and various artistic expressions of descendants of the enslaved population²⁶. The safeguard of universality is a constant: by means of the same focus on less rigid proposals in Communication through Cândido’s legacy, it is necessary to elaborate on the defense of the author of the human right status of literature (2023i). At first because this public intervention suggests the same direction for the circulation of ideas. The author advocates universalization in opposition to exclusionary or aristocratic views of art (*Ibidem*). Especially in a country like Brazil, whose inequalities had been denounced on other occasions—including in Ribeiro’s obituary for the newspaper²⁷.

“An unstable word” is a 1984 essay²⁸ that traces the panorama of patriotic sentiment throughout the twentieth century—the educational formation in the country, the clashes within institutional politics, the agendas that aroused the engagement of movements for the transformation of society or, on the contrary, for the restoration of the hydrophobic characteristics of the country are brought to light (2023m). In this context, being Brazilian is less the static and naturalized belonging to the nation than the result of disparate vectors, sometimes diametrically opposed, that oscillate historically. There is no essential Brazilianness. Therefore, the examination across the decades is predominant in the study: the instability that gives the title to the text is that of nationalism.

The historical panorama unfolds around the perplexity aroused by the different appropriations of this sentiment. Opposing political forces claim the position of guardians of the country, depending on the external enemy of the occasion (Cândido, 2023m, p. 234). The claim of being authentic representatives of Brazil’s interests vacillates from time to time, and the elements that serve as the basis for this rhetoric may reside in inclusive popular traditions (p. 238) or in oppressive denials of diversity (p. 243). When approaching the conclusion, Cândido expresses himself directly: “the objective of this article was to observe the fluctuation of the word *nationalism* (which is a kind of magnet attracting different filings according to the time), with preference for cultural aspects” (emphasis added, p. 244).

The author outlines denominations for these distinct experiences—“overoptimistic patriotic attitude, realistic pessimism, aristocratic Arianism, the claim of miscegenation, xenophobia, the assimilation of European models, and the valorization of popular culture can be considered forms of nationalism” (Cândido, 2023m, p. 244-245). The transits, in the end, conceived a certain singular kind of patriotism. Cândido lists more cases in this regard: “political conservatism, left-wing positions, the defense of economic heritage, the pursuit of originality, etc., etc. Such aspects succeed each other or combine, so that it is sometimes harmonious, sometimes incoherent” (p. 245). Expressly, the author points out that “this fluctuation and this variety show that it is a word rooted in the very heartbeat of society and our cultural life” (Cândido, 2023m, p. 245).

The allusion to the study, published in a book, is timely because there is a decisive recurrence. More than ten years later, the same theme motivated another publication, with the same title, this time in *Folha de S. Paulo*²⁹.

23 *Ibidem*.

24 *Ibidem*.

25 Review dedicated to Roger Bastide, published on January 10, 1997. Available at: <bit.ly/4gSnqSi>. Accessed: Nov 1, 2024.

26 *Ibidem*.

27 Available at: <bit.ly/3XaTNot>. Accessed: Apr 3, 2024.

28 Date of publication, which was later gathered with other sparse texts in the book *Vários Escritos* (2023).

29 “Uma palavra instável,” the text in question, was published on August 27, 1995 in *Folha de S. Paulo*. Available at: <bit.ly/41mNgcz>. Accessed: Apr 3, 2024.

It is thought-provoking that the 1995 text resorts to a social pulsation to initiate reflection on the oscillations of the national sentiment, in a formulation very similar to that of the 1980s. What went public with the newspaper had similarities with the previous version, despite the reduced space that had to be negotiated with. For example: the defense that nationalism remained an indispensable strategy was sustained on both occasions³⁰.

In both occurrences, however, the recognition of the unstable regime of the word recovers aspects of Ribeiro's obituary. The description of the wake shows that the union of the three flags equates the tensions present in the national banner: the violence that Brazil practices, as a State or set of symbols, is annulled by the image-based presence of the social movement that vindicate agrarian distribution. The episode incites nationalism to its inclusive, even subversive inclinations, and revives the dimensions of symbolic dispute that the trajectory, outlined by Cândido, treats as an axis for the historical understanding of what being Brazilian is. The instability with which patriotism coexists leads to provocative hypotheses.

The conflicts that the concept causes lead to the struggle for the national sentiment, in a gesture similar to that carried out by the same author when addressing human rights. In other words, by identifying these characteristics Cândido makes the concept susceptible to such frictions. Thus, there is the establishment of political interrelations with Cândido, which, strictly speaking, must be sought in all statements. And therein lies another suggestion: there is an inconstancy inherent in the concepts, which transcends the idiosyncrasies of Brazil. The unstable character of the word, at the mercy of historical conditions and rhetorical options, should not be overlooked in any textual analysis. The sociologist and literary critic, who estimated the pertinences and inconveniences of studies primarily focused on social hermeneutics (Cândido, 2023b), puts to the test the static readings of written records according to Brazilianness.

From this point of view, broadcasting media are subject to new perspectives. The dynamics of Communication on radio and television is worthy of further study, such as its consequences for the public scene. When the impasses concerning the nation are particularly in question, these perspectives strengthen the considerations about the real force that wide-reaching media outlets have exerted since the twentieth century: therefore, at the moment taken into account by Cândido in the essay on nationalism. It is a period in which technical changes occurred intensely with the increase in the scope of the media and exchanges in real time.

“Making the requirements of academic rigor compatible with candor³¹”: final considerations

Antonio Cândido's oeuvre has been reissued in the early 2020s, with unpublished critical essays by researchers from different generations³². Deferences granted by university institutions have also been reiterated³³. The signs need to raise different views about the author's legacy: instead of a monolithic block, plural views about dealing with the text, the relations that society has with literature and even the development of Brazil. This article focused on this point, even if in a fractional manner, to drive other actions in the same direction.

In several ways, the proposal goes against the totality of the author's thought. This inversion, however, is not arbitrary: it is based on records with Cândido's signature—which also had major circulation through the press. In the context of resumption, it is an attempt to identify countercanonical traits in studies about the national sentiment, the meanings around political conflicts and the possible interpretations of language itself. It is, then, a criticism of points less established by the sign of intensity. It is, at the same time, an effort that can strengthen initiatives in the same direction, especially to stimulate plurality in the field of research.

Properly literary assessments of Cândido, conducted through the central concepts of his work, can help test these indications regarding the instability of the word. However, the purpose of the work was to explore the interconnections with Communication—and, to this end, texts of differentiated scope have enormous value. The article does not plunge into a complete exegesis of the author's legacy, nor does it claim to exhaust, in a single vision, his perspective on the field. The disposition is opposite: consider even fragmentary impressions, with the argument that these indications favor the break with an immobile landscape. In the future, other actions may embody these searches for dynamism.

Favoring statements, interviews and first-person accounts is a strategy to give centrality to the oral dimension of Cândido's oeuvre. The article does not assume this as one of its objectives, but, by occasionally citing excerpts from the author's statements, it demonstrates that some determinant indications are included in these records—now

30 Ibidem.

31 Excerpt from the statement by Antonio Cândido, available at: <bit.ly/40YAi3i>. Accessed: Apr 3, 2024.

32 Reference to the Antonio Cândido Collection, whose description is available at: <bit.ly/4gJljT>. Accessed: Nov 1, 2024.

33 Mention of the title as a distinguished professor at USP granted to Cândido. Information from the university, available at: <bit.ly/3EMJccS>. Accessed: Nov 1, 2024.



available on video platforms on the internet or in collections of educational and memory institutions. The statement that the orator's office, which composed the teaching activity, was more important than his writings³⁴ is significant for signaling a change in priority. On the other hand, the restrained and pleasant tone of the statements should not cover up the ambiguities of the author.

Specific perspectives on race in Brazil (Cândido, 2023l), reticence towards still restrictive aspects of universities (Cândido, 2033a) and even other positions taken in the party scenario for electoral disputes (Morais, 2022, p. 349) should be considered in the same manner: the severity to contemplate the details is combined with a certain tenderness in the consideration of traditions not always taken seriously in academic settings. The construction of the memory about USP, which has been put in check in recent years (Silva, 2020), deserves more commitment from scholars. Putting the concept of popular culture before this scenario opened by Cândido is an attitude that can also be very valuable. There is a wide bibliography that deepens the connections of social conflicts present in these traditions (Chauí, 2013; Canclini, 2005; Martín-Barbero, 2009; Bakhtin, 2010).

Despite focusing on the enlightened circles of Brazilian public life, the author notes an instability that is close to that emphasized by Cultural Studies. The effort to highlight these characteristics constitutes a set that proposes to problematize Brazilian social thought, such as works by Gilberto Freyre (Herbert Neto, 2021), Darcy Ribeiro (Herbert Neto, 2023), Lélia González (Herbert Neto, 2025a) and Sueli Carneiro (Herbert Neto, 2025b). In a more comprehensive approach, there is also consistency with studies on popular culture through poets such as Torquato Neto (Herbert Neto, 2024b) and Ferreira Gullar (Herbert Neto, 2024a). Finally, this perspective subject to intense changes can open different directions for researches that focus on the circulation of ideas, the transits between intellectuals and the spoken word.

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